

Leka Nū Hou



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Save the Date!

HMEA In-Service Conference Feb. 18-19, 2017

If you would like to present at our annual conference this coming February, submit a conference proposal by October 15, 2016.

Group performance proposals are due on November 31, 2016.

More information can be found at
<http://www.hawaiiimea.org/conference2017/hmea-2017-proposals/>

Orff Schulwerk Workshop

Sep. 24, 2016

**"Process, Product &
Folksong"**

**Clinician:
Roger Sams**

Register at
<http://www.hawaiiorff.org>



Leka Nū Hou is the official publication from the Hawai'i Music Educators Association. If you would like to share an article, photos, or upcoming events in our next issue please email cathlyn.momohara@gmail.com by December 1, 2016.



National Association for Music Education

Aloha HMEA members,

Hopefully the fall semester has been treating you well as the new year of teaching and sharing music continues. This time of year is exciting with new challenges and opportunities. During the summer, members of the board and NAFME were busy learning, working and advocating for Music Education.

Both Tada Meyer and myself were able to attend the Western Division Leadership Training Seminar in Las Vegas June 14-16. Also in attendance were NAFME leaders from California, Utah and Nevada totaling about 25. Diversity in music and leadership were major topics. We learned about stewardship and being a part of a non-profit board. Discussions of various personality types and generational differences shed insight to a variety of perspectives. Alternative music ensembles were discussed and experienced, with an example of middle school Mariachi ensemble. This specific folk ensemble music has become a vital part of the music curriculum in Las Vegas reaching a much larger student population than more traditional ensembles. I think there are a number of examples of how Hawaiian Music is taught here with similar values.

Just a week later I was able to attend the National Assembly in Washington D.C. Over 300 NAFME members spent June 23rd talking to congressmen about music education and pending legislation. I talked with the staffs of all our Representatives and Senators and individually with Mazie Hirono and Tulsi Gabbard. Major topics included the funding of Every Student Succeeds Act (ESSA), which is the replacement for No Child Left Behind. I was accompanied by David Fullmer, Western Division NAFME Past-President, and Sam Tsugawa, Western Division NAFME President-Elect. Discussing the importance funding plays with music education and how that impacts schools was a humbling process in which to contribute. There were days of meetings discussing diversity, challenges and opportunities at the national and various state levels. I left excited and considering how the unique landscape of Hawaii might best benefit from these experiences.

Believe it or not, we are beginning to look forward to our conference on February 18th and 19th. Russ Sperling, Western Division NAFME President, is planning to attend and help guide a round table discussion. While we welcome and value international and mainland clinicians, we also know that we have significant local wisdom. Please consider submitting a conference proposal at <http://www.hawaiimea.org/>. This year's conference theme is *Music in the 21st Century* and takes place on Presidents Day Weekend. We are working to have the possibility of the conference count as Professional Development Credit for DOE employees.

Aloha and best wishes,

Mark Falzarano
President, HMEA

A Suite for Our Beloved Island of Hawai'i

Jackie Pualani Johnson
Professor of Drama at University of Hawai'i at Hilo
Performing Arts Department

Hawai'i Island Suite, Michael O. Springer's renowned arrangement of *Hole Waimea*, *Waikā*, and *Poli'ahu*, is a tribute to the island that has been home to his Hawaiian heritage and the place that nurtured his life-long love of music. Springer spent 21 years as a music teacher in the Department of Education and 9 years at Kamehameha Schools, Hawai'i campus, where he founded the choral music program and shaped the performing arts program at the high school. The three songs of Hawai'i he gathered together form a musical *haku* carefully woven by Springer, who now is retired and living in his home town of Hilo.

The naissance of the piece took shape in 1995, when Springer was asked by his mentor, Maestro Ken Staton, for an SATB work that could be sung by the Kona Community Chorus. Eventually the three songs of Hawai'i Island were expanded to include orchestral accompaniment and interludes. Over the years, the Suite has been performed by UH-Hilo ensembles; the UH-Manoa Hawaiian Choral Ensemble; the Kamalani Chorus of Nā Pua No'eau; and the Kamehameha Schools Hawai'i Campus and Alumni Choir.

But good music transcends geographical isolation and *Hawai'i Island Suite* has moved audiences elsewhere, namely Indiana and Oregon. A former Hawai'i County Band member arranged for the International Vocal Ensemble: Jacobs School

of Music at Indiana University to perform the work. This year, Kamehameha Hawai'i graduate, Kalā Kaonohiokalaalohilohinei Muller, from Waimea, brought Springer's work to his professor in Oregon, Dr. Michael Connolly, who expressed a deep interest in performing the opus. In a concert on February 21, 2016, it was performed with piano accompaniment in an afternoon of music that included the University Singers, a 30-voice concert choir, a Women's Chorale, and a Jazz Band. Springer was in attendance, listening to the work that has brought great delight to island audiences and others abroad.

Hole Waimea was a childhood favorite of Springer and it partnered beautifully with the lyrics to *Waikā*, by Johnny Spencer, which were based on the *mele inoa*, or name chant for Kamehameha I, about the winds and rain of Waimea. Springer himself reflects, that "when I thought about Waimea, with all its unique environs, how could I not focus on the sacred beauty of Mauna Kea that presides over it? Remembering the white mantle that covers her brought me to include *Poli'ahu* by Frank Kawaiakapuokalani Hewett, as the final selection for the suite." And so the three island songs united to become a suite, utilizing the arrangement of *Poli'ahu* by the group Ho'okena. Springer set the song in a four-part



Michael Springer, left, visits with Dr. Michael Connolly and Kalā Kaonohiokalaalohilohinei Muller at the February 2016 performance of the Concert Choir at the University of Portland that performed Springer's iconic work, Hawai'i Island Suite.

A Suite for Our Beloved Island of Hawai'i (cont.)

mixed voicing, “a transcription and rearrangement for choir...” Springer continued his musing. “The overall effect that I hope this arrangement would achieve is spotlighting examples of the exquisite beauty of our island through three gorgeous *mele* that sing of its beauty. Adding the orchestration allowed me to augment this expression through the tonal palette and lush texture of a full orchestra accompaniment.”

While Springer is particularly fond of the Hawai'i Island Suite, other arrangements have challenged the musical scribe in him. *Nā Kuahiwi 'Elima*, written by Helen Desha Beamer, was prepared as a competition-level *a cappella* arrangement for the Hawaiian Civic Club's 2010 annual convention choral competition. *Advenir*, a three- movement choral work with orchestral and organ accompaniment, also was in response to another great idea from Ken Staton, who was searching for an extended work featuring Advent hymn tunes. It was performed by the Kona Community Chorus and the combined choruses of UH-Hilo and Kamehameha Schools. *We Sing Our Faith: Ma O Ke Mele, Paulele Mākou* was composed for the closing festivities for the local observance by the East Hawai'i Vicariate of the Roman Catholic Church. Friend Maureen Saturnio thought it would be fitting to have a brand new 'Aha Mele anthem for all the participating choirs to

sing to open the program, once again inspiring and motivating Springer to compose and arrange music.

Springer now is enjoying a busy retirement, made rich by six grandchildren he shares with his wife Kim, a retired elementary school teacher and a percussionist, whom he met as an undergraduate at UH Hilo. Vuvu Springer proudly bears the Portuguese moniker for “grandfather” and plans on cataloguing his work. It has been many years since he graduated from UH-Hilo (1981) with a degree in Elementary Education and Elementary and Secondary Music Certification, followed by a Professional Certificate in Education. But music still is present daily, with his piano studio reopening in 2012, and serving as the accompanist for the Haili Church Choir, a role he has maintained since 1976. Longevity marks many of Springer's endeavors, having been the organist at the First United Protestant Church of Hilo since 1978, and Sunday Mass organist at St. Joseph's Church since 2007. In his proverbial “free time,” Springer is busy as music arranger for the Hilo Honpa Hongwanji, assisting BJ Soriano who has been very busy composing *gathas* for her church.

Far from an *adagio*, Springer's life is *molto vivace* and there's *sempre piu* when it comes to living a **full life of music.....***ha'ina 'ia mai ana ka puana.....*

Hawai'i ACDA
2nd Annual Professional Development Day
“Music Literacy in the Choral Setting”
Saturday, September 3, 2016
University of Hawai'i, West O'ahu

Register at <https://goo.gl/X9nmbJ>
Website: <http://www.hawaiiacda.org/featured/profdev.html>



Photos from HMEA 2016



Opinion Piece

My \$12,000 USMC Bass Clarinet

By Joseph Ruskowski, PhD

I would never assume for a moment that everyone hates to pay taxes. There may be people out there that look forward to April 15th the same way some people look forward to December 25th. They may take extreme pleasure opening up their paychecks every two weeks and seeing that painful federal deduction. But as Bob Dylan once said, "It ain't me, Babe." It's not that I hate to pay taxes, I just don't like to. Others go to much greater extremes to avoid paying taxes: Swiss bank accounts, foreign shell companies and the like. But you are probably like me and do your civic duty with acrimony.

Truth of the matter is that taxes make things happen in our country. A July 1, 2016 article in the New York Times entitled "Military Is Asked to March to a Less Expensive Tune," (<http://nyti.ms/29IGRE2>) examines Congress' desire to dramatically decrease the budgets for the 130 military bands worldwide. In case you did not know, our military bands received about \$437 million last year, almost 3 times the budget of the National Endowment for the Arts. Goodness knows how much less is provided it to our public school arts education programs. The Times article discusses military purchases of \$11,000 flutes and \$12,000 tubas. How many of us band directors would love to have items like those in our inventory? I know I certainly would. In fact, just one of those instruments is many times the annual budget for most of our public school music programs.

I'm not here to discuss, defend, or attack that \$437 million budget. I'm here to talk about where I'd like my tax money to go. Several years ago while I was director of a small private school in East Oahu I was in desperate need of a bass clarinet for an outstanding middle school player I had in my program. My entire music program budget was about ¼ the amount to purchase such an instrument. After calling around to my colleagues I was dismayed to find out that no one

had a bass clarinet to lend. I recalled the generosity that the United States Marine Corps provided the Hawaii Music Educators in hosting our conferences on their base, so I decided to give them a call to see if they could lend me an instrument. What was there to lose? I received a prompt reply (naturally) from the MARFORPAC band director who suggested I come over to the base in Kaneohe. So I made an appointment to go and see what they could offer.

For those of you who have never been there, the band rehearsal hall on the Marine Corp Base is set inside in old commissary. It is about as accommodating as a moderate high school band room here on Oahu. Their repair shop is in an old refrigerated meat locker. Spacious, if not quite purposeful. I'm sure the Marines would like a new dedicated rehearsal space. But I guess \$437,000,000 only buys you so much these days.

I met with the head of band instrument supply and he said that they indeed could help me out with an instrument. So the sergeant called in the bass clarinet player to take a look at one of the instruments they had on hand. In walks a fresh shaven corporal of about 20 years-old carrying a brand-new, clean bass clarinet case. For a moment I thought he was bringing in that brand new instrument to lend me, but alas it was not to be. The sergeant in charge of supply put in older case up on the desk and asked the young corporal to test the instrument to make sure it was ready to go out for loan. He ran some scales and arpeggios and declares the instrument fit to play. He told me it was his old bass clarinet. It was a very nice instrument about ten years old. I asked what he was playing now. Then the moment which I will never forget occurred. He closed the old case, put it on the floor, then put on the desk that beautiful new case he brought in with him. It was like that scene from "Pulp Fiction" with the briefcase, the one that the characters would open up and that golden light would shine on her face, but you

My \$12,000 USMC Bass Clarinet (cont.)

would never see what was in the case. There in that beautiful new bass clarinet case was a brand-new Buffet bass clarinet. I don't think I ever saw anything so shiny in my life. My jaw went agape in my eyes went as wide as saucers. It was one of the most beautiful instruments I ever saw in my life. I could see the look of pride in the young corporal's eyes knowing that he was going to be the beneficiary of this magnificent device.

Although I don't play bass clarinet as my primary instrument, I was instantly taken over with jealousy. Then a stark realization overcame me.

That was my instrument. MY Instrument! In my mind I imagined that his bass clarinet was bought with my tax money, and my tax money alone.

That beautiful piece of wood and metal was purchased with the last \$12,000 that was taken out of my federal taxes. Nobody else's, but my federal taxes. This young corporal had the honor of making beautiful music with an instrument that I provided to the people of United States of America. Then I also remembered that sometime in the next few years this young musician was going to put down that bass clarinet, pick up a gun, and get sent to some place in the world most people would rather not be. That thought put my jealousy in perspective.

The federal government wants to reduce the current \$437 million budget down to a proposed \$200 million cap. It's still a drop in the bucket of the \$600 billion defense budget. Our military bands provide many services for our troops and our citizens around the world. Countless parades, political events, public and private concerts, and unfortunately, many military funerals.

Somewhere there is a tally of how many events are played annually by the 130 military bands worldwide. There is a tremendous rapport that is built when we use the power of music.

When I was band director at Hawaii Pacific University I would often invite members of the military bands to perform as soloists and to work with members of my band. It was always graciously done free of charge, and always a great experience for everyone involved. Many times they learned as much from us as we did from them. I cherish the moments that I had working with the MARFORPAC Band. I suggest we band, orchestra and choir directors reach out to our military musicians statewide. You'd be surprised how eager they are to help.

I will leave it to the politicians to figure out what they are going to do with the 6500 musicians that make up military bands worldwide. Perhaps being protected by the military is more important than being entertained by the military, as Representative Martha E. McSally (R-Arizona) has said. I'm sure many of you have strong feelings about this as well and may make your own opportunity for your voice to be heard. I am sure this will be settled way beyond my scope of influence. If you feel strongly on either side of this debate, you should make your voice known to your local representatives. Your opinion is important, especially as a professional musician and music educator.

As this debate rolls on, and as we struggle with the budgets in our own music programs, I like to subscribe to the notion that somehow I can decide how my federal taxes are spent. Some people's taxes go to bullets and bombs, some go to building highways and infrastructure, some go to educating and feeding the needy, and some go to building trains to nowhere. But somehow I just know that mine went to a shiny new band instrument in the hands of one of our fine military personnel around the world.

SEPT.
24
2016

Process, Product & Folksong

Workshop fee:

Full day: \$60 (member), \$80 (non-mem.)

Half-day: \$30 (member), \$40 (non-mem.)

Student: \$5 (member), \$10 (non-mem.)

Register @ www.hawaii.orff.org

Email: HawaiiOrffSchulwerkAssociation@gmail.com

Sponsored by the Hawai'i Orff
Schulwerk Association

Check out our Facebook page!



ROGER SAMS

Roger Sams retired from the music classroom in 2013 after 31 years of teaching music. He has been an active clinician and Orff instructor for over two decades and has taught in China, India, Indonesia, Scotland, Canada, Korea, and throughout the US. Roger is trained in Gestalt therapy and is interested in the power of choice in the artistic process and in life. He is co-author of "Purposeful Pathways: Possibilities for the Elementary Music Room" and the composer of several choral octavos published in the Crooked River Choral Project series and a book of rounds and partner songs titled, "A Round My Heart." He is currently Director of Publications at Music Is Elementary.

University of Hawaii at Manoa Music Dept., room 201

Morning Session (9:00am - 12noon): **Process into Product**

In this active session Roger will model lessons that have clear, sequential teaching process that include opportunities for student created works of art. We'll discuss how you sequence the unfolding of skills over time and how you can use your teaching time to prepare pieces that present nicely on a stage. Come ready to sing, dance, and play your way into a great learning experience!

Afternoon Session (1:00 - 4:00pm): **Folksong as Springboard**

Folksongs make beautiful models for inspiring student created works of art. Together we will explore ways to use folksongs as structures for improvisation, models for composition, and motivation for movement. Roger will provide inspiring models and processes that you can easily use as models for lessons using some of your favorite folksongs. Bring at least one folksong that you love that you think is a good possibility for work with children. In small groups we will work with some of your favorite folksongs to create student centered lessons.

Upcoming Events

September

- Saturday 03 ACDA Professional Development Day, “Music Literacy in the Choral Setting”
- Saturday 24 HOSA Workshop, “Process, Product & Folksong” with Roger Sams

Thank you...

HMEA President: Mark Falzarano
HMEA President-Elect: Janice Okimoto
HMEA, Past-President: Chet-Yeng Loong
HMEA Secretary: Michael Lim
HMEA Assistant Treasurer: Tada Meya
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